

# Interesting Chat About the Screen and Stage

## Modern Apollo Going to Swim English Channel

And Probably All of His Friends Are Willing to Let George Do It

By Harriette Underhill  
George Walsh is sailing for England on Tuesday of next week, with the avowed intention of swimming the English Channel. He has been training with this in mind for a year and he says that no one is to call him "a poor fish" because he thought of it first.

Mr. Walsh is modest and whenever he speaks of the coming event he says he is going to "try" to swim it, but he can't fool us! We know that he knows he can do it all right, and we have had no doubt of it ever since we saw him in the ocean at Brighton. Here he took a long rope, attached one end of it to himself and the other end to a rowboat filled with men—seven men there were in that boat, to say nothing of the dog—and then he took them for a nice ride over the bounding main.

We had been urged to get in the boat also, but the sea looked pretty choppy and we decided to stay safe on the beach. Henry Drummond (or whoever it was) said considerable when he wrote "and you'll never go wrack on Lac St. Pierre, so long as you stay on shore." So we sat down on the sand and with the star performer safe out beyond the surf we immediately became the center of attraction. A life-guard approached us, "Your brother is some little swimmer," he said; "I couldn't do that stunt myself," which, viewed in retrospect, sounds like a leading remark, and any number of palpitating maidens rushed up and asked us if that wasn't George Walsh. One, with an eye to the future, insisted on knowing if he was married. We forgot to tell George about that, but in case he sees this she was the girl in the purple one-piece suit with tangerine-colored hair, bobbed.

After Mr. Walsh had dragged the seven men in the boat, to say nothing of the dog, around in the surf for half hour he returned to the beach, and we made our way to the pool, followed by the palpitating maidens. "Isn't he handsome!" said one, and "Look at his eyelashes," said another. "Gee, that chest!" from another one, for, although you may not know it, it is considered quite correct to discuss a screen celebrity as though he were not present. "Take off your bathing cap and let them see your hair," we said with biting sarcasm, which did not phase them in the least. And we didn't blame them so much either, for George Walsh has a figure that would make Civic Virtue turn green with envy and topple off his pedestal right into the Mayor's front yard. The only other person we know who is nearly as splendid looking is named George also—surname Carpenter. Mr. Walsh was last seen on the screen in a picture called "Sereadde," which his brother, R. A. Walsh, made from the stage play "Spanish Love," and when he comes home the conquering hero after swimming the English Channel, he will produce pictures for himself. He intends also to go back on the stage for at least one season, which means that he will produce here in the East, and that's good news.

Walsh sr. sent his boys, George and Raul, to college and insisted on their becoming lawyers. Both dutifully complied, and then the day after they were graduated they joined a stock company and went to making pictures. And is the pater not annoyed with them for choosing their own profession? He is not. He said to us: "George is the best looking boy in America, and the best actor, too. Sure, he can swim the English Channel."

Quite a Different Ambition  
Another celebrity from Los Angeles to whom we talked last week is Mrs. A. B. Maescher. Mrs. Maescher has just made a motion picture all by herself, although she is not in the motion picture business for good, or rather she is in the picture business but only for good—the good of Hollywood. The picture which Mrs. Maescher has just completed is called "Night Life in Hollywood." In the cast are Wallace Reid, J. Warren Kerrigan, Theodore Roberts, Sessue Hayakawa and a half dozen other stars, and the object of the picture is to show that Hollywood is really as it is and not as people in the East think it is.

Mrs. Maescher is president of the De Luxe Building Corporation, and she not only erected most of the beautiful dwellings in Hollywood, but she is so well acquainted with their owners that she knows everything that goes on inside those dwellings. She told us facts that seemed incredible. For instance, does it seem possible that attendance at the picture theaters throughout the country could be so affected by a couple of overrated sensations in the Hollywood colony that failure threatens the smaller producers in many instances? Yet we were assured that this is quite true. One touch of scandal makes the whole world look askance.

Just why this should be so we never have been able to understand. The world has never bothered about the morals of its great actors, its singers, musicians, authors and painters. Yet those who are in a position to know the truth assure us that this worm in the bud will seriously hamper the infant industry unless it is destroyed in time. So Mrs. Maescher took \$100,000 of her own money and made "Night Life in Hollywood," which is propaganda, but which is said to contain an interesting story and to be replete with humor.



MARGARET SEVERN on R.F. PROCTOR CIRCUIT



FLORENCE MOORE in "MUSIC BOX REVUE"



NORMA PHILLIPS MOTION PICTURE ACTRESS WHO JOINS THE CAST OF "THE BAT"



ADELE ROLLAND in "PARTNERS AGAIN" White Photo



ISABELLE PATRICOLA at the New Brighton

GILDA GREY in "ZIEGFELD FOLLIES"

## Entente Cordiale Maintained Abroad By Sophie Tucker

Sophie Tucker is at present putting her ebullient self over the footlights at the London Hippodrome before opening her regular tour of Keith vaudeville in this country in September.

"It's a fairly safe bet," writes Miss Tucker in a letter to her manager, "that the United States and England will always be allies as long as there is an interchange of entertainers. I don't think it'll make any difference who the ambassadors are; we'll manage to keep up an entente cordiale."

Miss Tucker, who made her English debut early in the summer, has won from the London reviewers the subtle compliment of being reviewed in what they fondly believe to be Americanese. One clipping which Sophie sent on to New York read in part:

"Miss Tucker's assistants didn't hardly make a sound, sure, but they got right there, and so did Sophie, especially with her hunting song about Dan, the ladies' man, who didn't care if all his sweethearts denied him because he'd got a wife way back in Dixie—or was it Alabama? Anyhow, he'd got one, that was the great thing."

"Gee," wrote another daily paper critic, "Miss Tucker had a dandy reception." There was the inevitable "I guess," without which no English writer ever pursues the good old indoor sport of kidding what Henry Mencken calls "the American language."

"I guess Miss Tucker threw 'em cold," was this young man's way of knocking 'em dead. "But she drew a bone," he continued, "when she sang that song about the Prince of Wales." Miss Tucker did, to return the compliment, come a cropper on the night of her premiere, when she sang a topical song in which she informed the London Hippodrome audience that its beloved Prince of Wales had sent his card around. "I told him," jazzed Sophie, "to come back, when he was King." This announcement, according to all information, occasioned a mild panic among the Londoners, and the next night the song was missing from Sophie's program.

"Passions of the Sea" has been chosen as the final title for Carey Wilson's story of the South Sea, previously called "Captain Blackbird," which Goldwyn is filming in Tahiti under the direction of R. A. Walsh. House Peters, Antonio Moreno and Pauline Starke have the leading roles.

## Shadows on the Screen

Although Harold Lloyd's picture, "Grandma's Boy," will not be released at the New York Strand until September, it is surreptitiously rearing its head out in the Rocky Mountain regions and points west. It opened last week at the Strand, San Francisco, and a few days later it was seen in Sacramento, headed for Portland. Oakland Calif., claims the picture for the last week in July, and next month it will be seen in Denver and Colorado Springs.

Pathe is going to release "The Range Riders," a series of two-reel Western pictures, starring Leo D. Maloney. Maloney was the star of the "Santa Fe Mae" series.

House Peters and Claire Windsor will have a chance to display their equestrianism in their next picture, "Rich Men's Wives." Scenes from the Southern California Horse Show are shown.

"Oliver Twist," starring Jackie Coogan, will be released in September.

Montreal is to pay special tribute to Pauline Garon, who is seen as leading woman opposite Richard Barthelmess in "Sonny." When the picture is shown in the Canadian city Miss Garon will make an "appearance" and in return will be given a reception by her towns-

people. Miss Garon is a graduate of the Sacred Heart Convent and has been in New York two years.

Helen Jerome Eddy will be starred in a series of pictures which will be released in the autumn. The first is now in production and is called "Slices of Life." It is a story of New England life especially written for Miss Eddy.

Elmer Clifton, who is over in New Bedford making a picture called "Down to the Sea in Ships," is acting as one of the judges in the national beauty contest being conducted in that town. The women will attend the carnival at Atlantic City in September.

Corinne Griffith will make her next picture, "One Stolen Night," in Hollywood. It is a story of Arabian love and the tradition of "Allah's Hour."

Harry Carey has completed "Good Men and True" at the R.C. Studio. The cast includes Viola Vale, Noah Berry, Thomas Jefferson, Tully Marshall and William Steel.

Jane Jennings will be seen again in "Broadway Rose," the latest Mae Murray picture. Miss Jennings was with Miss Murray in "The Gilded Lily," "Peacock Alley" and "Fascination."

## Olga Steck Is Pocket Size Prima Donna

Little Actress With the Big Voice Takes the City of First Nights by Storm

"I started when I was eight years old playing Little Eva in 'Uncle Tom's Cabin' in San Francisco. This is Olga Steck, the prima donna in 'Sus, Dear Sus,' but it might have been any one of a hundred actresses interviewed in the last few seasons. Nearly all have the same story to tell—that it was Little Eva who led their infant footsteps away from the schoolroom and toward the footlights."

But after that Miss Steck's story diverges and takes on an original and interesting tone. "Between the acts I used to sing 'Kiss Me as I Fall Away' and 'Father, Dear Father' and then, one matinee day some one conceived the brilliant idea of having me sell my photographs between the acts. I was to charge 25 cents apiece for them, and after I had collected \$1.75 I left the theater and never went back again until the evening performance. I took the money and invited all the girls I knew to a feast of ice cream and candy. I shouldn't have gone back then if my sister hadn't found me. Mother said, 'Very well, I am glad to have you stay away from the theater for all time.' But do you think I would stay at home. I have been crazy for the theater ever since I was a baby."

"It is born in me. My father was a noted European singer and my grandfather a famous conductor. My sister is on the dramatic stage, but she has no singing voice. It seems strange. When I was only half as big as I am now my voice was twice as big. At fourteen I sang roles that Fritz Scheff had sung. 'Miss Steck is a little beauty—red-headed and blue-eyed and looking a lot like Billie Burke, in spite of the fact that she is half Russian and half Hungarian. And she is a soubrette, this being her first visit to the East."

"I was with the Wilbur Opera Company in Los Angeles and I nearly made a picture with Wallie Reid, but that is as close as I ever got to the screen. Never yet have I worked in pictures, and it does seem strange because I was in Los Angeles for years. But I always was so busy! The last thing I did, just before starting on my trip to New York, was a Kolb & Dill show called 'A Peck of Pickles.' Isn't that funny—Dill Pickles?"

"And when did you decide that you couldn't live any longer without seeing the metropolis?"

"Last season it was that I decided to work my way East. So I went in vaudeville and did a lot of singing and a little dancing, and by easy steps I got here."

"Yes, and you have not only got here—you have landed. How many encores did you have on 'Smile and Forget' to-night?"

"I think it was eight."

"And you got more than that on the 'Samson and Delilah' jazz. It is evident that New York likes you."

"Not so much as I like New York. I am wondering already how I ever lived so long away from it. Unlike most people, I prefer Los Angeles to San Francisco, but neither of them can compare with your wonderful city. And Miss Steck is the first real Californian we ever heard admit it."

H. W.

## Thomas Ince Does Not Contemplate Closing Studio

Rumors that Thomas H. Ince studio has been closed, leased or sold have brought from the veteran producer an emphatic denial.

"Perhaps the many rumors that have been circulated concerning my studio have had basis in the fact that I have been in New York for four months conducting important distributing negotiations and that my general manager, Clarke W. Thomas, was summoned East two weeks ago for a conference covering future productions. Naturally, no production would go forward with both Mr. Thomas and myself absent from the studios."

"Production has been curtailed materially attending the negotiations for the distribution of nine specials and features I have made. But the studios have not been closed, nor have I any intention of closing them. When I close my studios, which comprise the most complete unit of its kind in the country, it will be when I permanently retire from the picture production."

The producer and members of his staff expect to return to the Culver City plant within two weeks.

## "Second Fiddle" All Ready To Be Released Now

Helenka Adamowski, daughter of Joseph Adamowski, of Cambridge, will make her screen debut in Glenn Hunter's next picture, "Second Fiddle," a Film Guild production recently completed in the Glendale studio. The cast includes Mary Astor, who plays opposite the star; Osgood Perkins and Mary Foy, who supported Hunter in "The Cradle Buster"; George Mitchell, the author and critic; Townsend Martin, president of the Princeton Dramatic Club; Leslie Stowe and William Nally.

## Carpenter May Decide To Quit Ring for Screen

Georges Carpentier has announced that if he is successful as an actor in the picture which he is making for Stuart Blackton he will abandon the ring. He would in that case devote all his time to developing his histrionic ability. The new picture is a continuation of the fact that England provided with my tutors."

## London Chuckling Over Two American Boys in "Chuckles"

Cables, communications, clippings and conversation drifting in from the other side of the ocean bring the harmonizing tidings that Bobby Clark and Paul McCullough, two young American comedians who recently went abroad with "Chuckles," a burlesque show, are the real hit of London's summer season.

It was not a very long time ago that these two young men, heading a burlesque show, slipped quietly into New York and by new methods rocked Broadway with laughter. Everybody asked who they were. The answer came back that they were former circus men. And so they are, and those who have followed their career from the sawdust to the stage have found in them the real and genuine qualities that made them the talk of circus towns. Clark and McCullough, however, are young men. It is just seventeen years ago that they went into professional work.

Picking up the story in the "Who's Who" manner, Robert Edw. Clark was born in 1888, Paul J. McCullough in 1884, and both in Springfield, Ohio, where they went to the same school. Their acrobatic antics, singing and dancing began very properly in the back yard. Popularity with the juveniles of the community soon took them to the larger auditorium, to the lot back of the saw mill. Their first drive into real professionalism was at an Elks' circus. As a result they were engaged for a minstrel show on the campus. They took one look at the show and walked home. Then came a variety of small show engagements and turns with the small circuses.

Clark has often remarked that "Sherman may have marched through Georgia, but we paraded every inch of it." The big circuses employed them. For five years they were with Ringling Brothers. They went into burlesque in 1917, with Bedini. For three years they were the leads in the summer show at the Columbia Theater in New York. It was here that Sam H. Harris saw the pair and found that they fitted in to the "Music Box Revue." This they will join on their return from England.

Bobby Clark is a quiet, unassuming little fellow. "Just steer clear of geographical problems like the distance between Police Headquarters and the Statue of Liberty and keep to the do-cord and you'll find that human beings are liable to be tickled in the same place," he says. "I learned that from Shakespeare and Dickens. All I know about fun and the humor of character I learnt from them. To my mind you can trace more modern character comedy to Dickens than to any other writer. And if you want to know how to speak you only have to open Shakespeare's sacred volume with a pin and read the lines aloud. Although I have had circus training and some dreary years with cheap vaudeville and or burlesque wheels, I put down all my success to the fact that England provided with my tutors."